The University of Alberta Department of Music presents:

MUSIC AT WINSPEAR

Making Music: A Department of Music Gala Fundraiser

Monday, January 24, 2011 at 8:00 pm
Winspear Centre for the Arts

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Programme

Featuring the University Symphony Orchestra, soloists from Opera Workshop, winner of the 2010/11 Concerto Competition and electroacoustic artist and composer Scott Smallwood.

Conducted by Petar Dundjerski. Master of Ceremonies: Stuart Howe

Overture to *"The Marriage of Figaro"* (1786) — W.A. Mozart (1756-1791)

Duet "Sull'aria...che soave zeffiretto," Marriage of Figaro — W.A. Mozart (1756-1791)
Countess – Carmen Specht
Susanna – Jodi Penner

Quartet "Non ti fidar, o misera," Don Giovanni — W.A. Mozart (1756-1791)
Don Giovanni – Mark Wilkinson
Donna Anna – Alesha Bogdan
Don Ottavio – Kaden Forsberg
Donna Elvira – Jodi Penner

"Je rends a votre amour," William Tell — G. Rossini (1792-1868)
Matilda – Carmen Specht
Jemmy – Alesha Bogdan
Hedwiga – Annette Martens

"Cheti, cheti immantinente," Don Pasquale — G. Donizetti (1797-1848)
Don Pasquale – Trevor Horswill
Dr. Malatesta – Mark Wilkinson

"Vilja," The Merry Widow — F. Lehar (1870-1948)
Sonia – Janice Marple
University of Alberta Opera Workshop Chorus

Toccata and Fugue in D minor — J.S. Bach(1685-1750) & L. Stokowski (1882-1977)

Conducted by Tanya Prochazka

Intermission

City Heat — S. Smallwood

Bassoon Concerto in B-flat major, K 191/186e (1774) — W.A. Mozart (1756-1791)
Matt Nickel, Bassoon

Leonore Overture No. 3 in C major, Op. 72 (1804) — Beethoven (1770-1827)

Overture to *"La Forza del Destino"* (1862) — G. Verdi(1813-1901)

Greeting from the Chair

Thank you for attending the Department of Music's Gala Fundraiser!

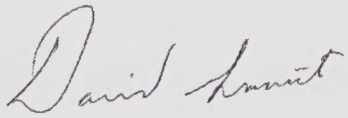
Supporting this event helps our students reach their full potential by giving the Department the means to support our academic efforts more effectively.

All proceeds collected from tickets sold and donations made this evening will directly benefit our students. No matter the size, each contribution helps ensure we can continue to provide the top-quality education that we are so proud to provide, and that our students so richly deserve.

Every little bit counts.

In the face of increasingly tight budgets, funds raised this evening will help make it possible for our Department to continue to offer outstanding educational opportunities, improved performance and teaching facilities, well-maintained instruments and experiences designed to enhance students' education and expand the Department's presence internationally.

With thanks for your generous support,



David Gramit, PhD
Chair, Department of Music

Programme Notes

The **West African Music Ensemble** studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion.

Founded in the fall of 1999 by **Michael Frishkopf**, and led by ensemble directors **Robert Kpogo** and **Wisdom Agorde**, the West African Music Ensemble is regularly featured in the Canadian Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events.

The West African Music Ensemble is proud to provide this evening's lobby entertainment.

As well as being the University of Alberta's Music Department's Symphony Orchestra, the **University Symphony Orchestra** represents the whole of the University of Alberta. In addition to the students of the Music Department, players come from almost every U of A faculty and from the ranks of the alumni.

The USO's mandate is to prepare music students thoroughly for professional symphony orchestra life. It performs a wide range of orchestral literature from the Classical period to music of the present day. The University Symphony Orchestra gives concerts in the University of Alberta's Convocation Hall and the Winspear Centre on the annual basis and performs opera with the Music Department's Opera Workshop. It also plays for the Cantando Music Festival each spring.

The USO divides up into the Academy Winds and Percussion Ensemble, and the Academy Strings Orchestra. Both groups perform regularly and Academy Strings has toured with great acclaim in Europe, Cuba and Canada.

Director – Petar Dundjerski
Graduate Teaching Assistant – Amy McClary
Orchestra Assistant – Christa Eriksson

Opera Workshop at the University of Alberta focuses on preparing students for a career in the field of operatic performance. Artistic, dramatic, and musical growth are achieved through intensive study that includes all types of staged performance with both piano and orchestra. Singers are also taught a variety of musical styles and languages, as well as acting, movement, stage craft, stage makeup, performance with a conductor (as a soloist or part of a larger ensemble), career related issues, lifestyle discipline and professionalism. Through the study of these topics, Opera Workshop strives to give singers the tools to succeed in the very competitive world of operatic performance.

Opera Workshop Director – Stuart Howe
Opera Workshop Director – Elizabeth Turnbull
Music Director, Repetiteur – Leanne Regehr
Repetiteur – Somang Lim
Guest Stage Director – Caroline Howarth
Guest Stage Director, Diction Coach – Dawn Sadoway

The Marriage of Figaro, an opera buffa, was written by **Mozart** in 1786, and the text by Lorenzo de Ponte, after Beaumarchais' comedy, "Le Mariage de Figaro," The story of the amorous adventures of Count Almaviva and the plot to entrap him made by the countess, Susanna her maid, Figaro the barber, and Cherubino the page as well as the final reconciliation and the subsequent union of Figaro and Susanna make for one of the most exhilarating operatic dramatic experiences of all time.

The effervescent Overture to Figaro does not make use of any thematic material from the opera itself, but captures the essence of the opera superbly. Mozart is said to have intended to insert a slow interlude, in the old Italian tradition, just before the recapitulation, and to have omitted it only because he hadn't time to write it down; but evidently he recognized the perfection of this peerless curtain-raiser as it stands, for he never made any gesture toward amending it in any way.

Opera Scene Synopsis:

Sull'aria

The Countess and Susanna write a letter together in order to trap the Count into betraying his desire for a potential infidelity with Susanna.

Non ti fidar

Don Giovanni attempts to convince Donna Anna and Don Ottavio that Donna Elvira is insane.

Je rends a votre amour

The noble Matilda has helped to reunite Hedwige and her son Jemmy. All profess their hope that happiness and peace will also return.

Cheti, cheti immantinente

Dr. Malatesta pretends to 'help' Don Pasquale in trapping Norina (pretending to be Don Pasquale's fiancé), but the laugh will be on Don Pasquale!

Vilja

Sonia and the chorus tell the story of Vilja, the witch of the woods, who lures young men to love, and to their doom.

The great 20th century conductor and organist Leopold Stokowsky wrote the following about his own arrangement of **J. S. Bach**'s famous work for organ ***Toccata*** and ***Fugue in d-minor***:

"Of all the music of Bach this ***Toccata*** and ***Fugue*** is among the freest in form and expression. Bach was in the habit of improvising on the organ and harpsichord, and this toccata probably began as an improvisation in the church of St. Thomas in Leipzig. In this lengthy, narrow high church the thundering harmonies must have echoed long and tempestuously, for this music has a power and majesty that is cosmic. One of its main characteristics is an immense freedom of rhythm an plasticity of melodic outline. In the sequence of harmonies it is bold and path-breaking. It's tonal architecture is irregular and asymmetric. Of all the creations of Bach this is one of the most original. Its inspiration flows unendingly. In spirit it is universal, so that it will always be contemporary and have a direct message for all men."

Aaron Hryciw kindly arranged the original organ part for performance with this orchestral arrangement to highlight the **Davis Organ** in the **Winspear Centre**.

Dr Scott Smallwood, PhD (Princeton), is an Assistant Professor in Composition and Music Technology with the Department of Music. Smallwood was born in Dallas, Texas, and grew up at 10,000 feet in elevation in the Colorado Rockies. When Smallwood was 10 years old, his father gave him a cassette tape recorder, and ever since he has been fascinated by the possibilities of recorded sound. His work deals with real and abstracted soundscapes based on a practice of listening, improvisation, and phonography. Ranging from sonic photographs, studio compositions, instrumental pieces, and improvisations, the resulting pieces are textural explorations of space and time.

As a performer of electronics, computers, handmade instruments, and percussion, he has played with a variety of improvisors including Cor Fuhler, Joe McPhee, Phil Gelb, Todd Reynolds, John Butcher, Mark Dresser, and Pauline Oliveros. His instrumental compositions have included performances by Network for New Music, Ensemble SurPlus, the Boston Sound Collective, and the Brentano String Quartet. He has collaborated frequently with video artists, dancers, and other artists, and for the past ten years has maintained an active collaboration with composer and sound artist Stephan Moore as the duo Evidence.

His work has been presented and broadcast worldwide, including recent presentations at the Kitchen in NYC, the Atlantic Center for the Arts, the 2006 Sonic Circuits festival in Washington DC, and the Kulturhaus E-Werk in Frieberg, Germany. Media has been released on Autumn Records, Deep Listening, Televaw, Simple Logic, Static Caravan, and others. He is currently trying to create an ensemble of solar powered instruments, preferably to be played while cross-country skiing.

City Heat is a live improvisation based on field recordings of various city heating systems.

Give *the* Gift *of* Music

Interested in making a difference in the lives of students?

A gift to the Department of Music makes it possible for us to offer outstanding educational opportunities, improved performance and teaching facilities, well-maintained instruments and experiences designed to enhance our students' education and expand our faculty's presence internationally. Your donation helps realize the potential of our students and through them, enrich our community and our world.

Each donation makes a difference. It means new opportunities for our students. It can fund new research, provide new learning experiences, build new spaces or give the gift of education to a student who would otherwise not have the possibility.

Please, donate today.

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Basic provincial tax credit: 10% of the first $200 donated and 21% on amounts over $200.
A donation of $1000 yields a total tax credit of $450 ($2000 yields $950). Win-win!

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The **2010/11 Concerto Competition Winner Matt Nickel** is a 3rd year Bachelor of Music in Performance student at the University of Alberta where he studies with Diane Persson. He is an active member in many University ensembles, including the University Symphony Orchestra, Symphonic Wind Ensemble, and the Contemporary Music Ensemble (Contempo). Matt has had the distinct honor of being a member of the National Youth Orchestra of Canada for two years, in 2009 and for the NYOC's 50th anniversary in 2010. Matt also freelances in the Edmonton area, and has appeared on bassoon and contrabassoon with the Red Deer Symphony Orchestra.

Beethoven *Leonore 3 Overture*: Beethoven wrote four overtures for the opera *Fidelio* - three *Leonora* overtures as well as the final one, called Fidelio overture. The one to rule them all, the third of the Leonora overtures, was actually composed as the second of the overtures, right before the Leonore 1 and after the Leonore 2, which came first and should be really called Leonore 1 (if you are able to comprehend this statement, your faculties may be best suited to solving the problem of world hunger).

In the opera, Leonora disguises herself as a boy Fidelio in order to find her unjustly imprisoned husband, Florestan. The designated bad guy of the opera is the prison warden Don Pizarro who has, as a part of his increasingly burgeoning administrative schedule, secretly ordered Florestan's murder. Leonora is able to prevent the execution just as the arrival of the minister Don Fernando is announced, an event that will put all to rights again. Other implausible plot elements occur, while the audience is craftily distracted by some of the greatest music ever composed.

Two off-stage trumpet calls, heard five minutes into the overture, herald the arrival of the deus ex machina in the opera, Don Fernando.

Verdi's opera ***La forza del destino (The Force of Destiny)*** features a parade of characters with strong moral convictions but questionable hand-to-eye coordination and facial recognition abilities.

Leonora, daughter of the Marquis of Calatrava, fancies Don Alvaro. Leonora's father- who opposes their relationship- orders Alvaro's arrest. In an effort to surrender, Alvaro throws down his pistol which accidentally fires and kills the Marquis, who then curses his daughter with his last breath. Don Alvaro skips town, with Marquis' son Don Carlo in pursuit. In Italy, the two men meet and swear eternal brotherhood after Alvaro saves Carlo's life. They eventually discover each other's identities and fight an inconclusive duel. Years later they meet again in Spain and fight once more. One of the men finally steadies his hand and Don Carlo is killed, but not before he gives his sister a mortal stab wound, a bummer. She dies in Alvaro's arms, urging him to repent. The force of destiny thus claims its price.

The University Symphony Orchestra

1st Violin
Amanda Alstad**
Jean-Marc Betrix
Wai Eng**
Simon Fung
Miriam Herbold
Cynthia Johnston
Amy Kao*,**
Marie Krejcar**
Reona Orita
Jiaying Mi
Arlan Vriens

2nd Violin
Becky Best-Bertwistle
Misun Choi*
Sophie Heppell
Khloe Heard
Marie-Alice Mandich
Krista Quapp
Anna Schwalfenberg
Lauren Tyrrell*

Viola
Emma Ingen-Housz
Julia Hui*
Kenneth Heise*
Michele Moroz
Darrell Soetaert
Jon Styles*

Cello
Kathleen de Caen*
Julia Dolman*
Jeanie Kim
Lisa Lin
Julian Savaryn*

Bass
Marina Mohdzaini
Robyn Reekie*
Mitchel Rees

**denotes concertmaster
*denotes section leader

Flute
Adam Ferland
MaryGrace Johnstone
Jessica McMillan
Lara Milner

Oboe
Noëlle Byer
Christa Eriksson

English Horn
Graeme Armstrong

Clarinet
Cathryn Beck
Christopher Mann
Ellie Neufeld
Jolene Wong

Bass Clarinet
Robert Seymour

Bassoon
Lyndsey Cohen
Matt Nickel
Douglas Ridgway
Emily Tam

Contra-Bassoon
Matt Howatt

Trumpet
Matt Parsons
Glenn Skelton
Trish Whitebone

Trombone
Lynn Atkin
David Galloway
Catherine Hansen
Harrison Lee

French Horn
Nealee Humphreys
Shamilla Ramnawaj
Stephanie Wichuk
Joanna Wreakes
Zach Vogel

Tuba
Raymond Basaraba

Timpani
Jonathan Taylor

Percussion
Jonathan Sims

Celeste
Hyejin Lee

Organ
Wendy Nieuwenhuis

MUSIC AT WINSPEAR
UPCOMING PERFORMANCES

Offering students the opportunity to perform in a world class venue, the Music at Winspear series showcases the accomplished talents of our students.

8 PM AT THE WINSPEAR CENTRE FOR THE ARTS

The Chorales of Bach
Monday, March 21, 2011
Featuring the Concert Choir and the Madrigal Singers
Including Bach's *Cantata 4*, *Christ lag in Todesbanden*, and motets by Kuhnau and Mendelssohn

The University Symphony Orchestra
Monday, April 4, 2011
Featuring the World Premiere Performance of a new composition by Colin Labadie - the Department of Music 2010/11 Composition winner, *Glazunov Sax Concerto* and Brahms *Symphony No. 2*

World Music Sampler
Thursday, April 7, 2011
Featuring the Indian Music, West African Music and Middle Eastern & Northern African Music ensembles

MUSIC AT CONVOCATION HALL
UPCOMING PERFORMANCES

This classic series is pleased to present the talents of Music's teaching faculty alongside some of the world's leading visiting artists.

ALL PERFORMANCES AT CONVOCATION HALL

The Kilburn Concert Series presents Ilya Kaler, violin
8 pm, Saturday, February 5, 2011
"A magician, bewitching our ears" — London's Gramophone.
Ilya Kaler is one of the most outstanding personalities among today's Violinists

Baroque Cantatas for Soprano, Trumpet, Strings & Continuo
8 pm, Friday, February 11, 2011
Featuring works by Melani , Geminiani, Dismas Zelenka & Scarlatti

Music of Today featuring Faculty Composers with guests David Harding, viola; Julianne Scott, clarinet; Roger Admiral, piano
7 pm, Friday, March 4, 2011
Featuring new compositions by
Howard Bashaw, Mark Hannesson & Scott Smallwood

Jacques Despres, piano
8 pm, Friday, March 11, 2011

Featuring the works of Debussy

Whether you're into sonatas or b-sides, the University of Alberta Department of Music invites you to make, take, live and breathe music. Train in classical music. Experiment with any one of our twenty student ensembles. Study popular music. Learn from nationally and internationally acclaimed performers, historians and theorists. Travel the world through the music of different cultures. Push the boundaries of performance and composition. **Apply today.**

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